

# American Art News

VOL. IX, No. 3. Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, OCTOBER 29, 1910

SINGLE COPIES, TEN CENTS.

## EXHIBITIONS.

*Calendar of New York Exhibitions.*  
See page 6.

### New York.

Blakeslee Galleries, 358 Fifth Avenue—  
Early English, Spanish, Italian and  
Flemish paintings.

Bonaventure Galleries, 5 East 35th  
Street—Rare books and fine bindings,  
old engravings and art objects.

Canessa Gallery, 479 Fifth Avenue—  
Antique works of art.

C. J. Charles, 251 Fifth Avenue—  
Works of art.

Cottier Galleries, 3 East 40th Street—  
Representative paintings, art objects  
and decorations.

Durand-Ruel Galleries, 5 West 36th  
Street—Ancient and modern paint-  
ings.

Duveen Brothers, 302 Fifth Avenue—  
Works of art.

Ehrich Galleries, 463 Fifth Avenue—  
Permanent exhibition of Old Masters.

Fifth Avenue Art Galleries, 546 Fifth  
Avenue—Important Sales.

The Folsom Galleries, 396 Fifth Avenue—  
Selected paintings and art ob-  
jects.

Gimpel and Wildenstein Galleries, 636  
Fifth Avenue—High-class old paint-  
ings and works of art.

M. Johnson-Brown & Co., 17 West 31st  
Street—Objects of art.

Katz Galleries, 103 West 74 St.—Paint-  
ings, engravings, etchings and fram-  
ing. Special agents for Rookwood  
potteries.

Kelekian Galleries, 275 Fifth Avenue—  
Velvets, brocades, embroideries, rugs,  
potteries and antique jewelry.

Kleinberger Galleries, 12 West 40th  
St.—Old Masters.

Knoedler Galleries, 355 Fifth Avenue—  
Paintings of Dutch and Barbizon  
Schools, and early English mezzo-  
tints and sporting prints.

Macbeth Galleries, 450 Fifth Avenue—  
Paintings by American artists.

Montross Gallery, 550 Fifth Avenue—  
Selected American paintings.

Julius Oehme Gallery, 467 Fifth Avenue—  
Dutch and Barbizon paintings.

Frank Partridge, 741 Fifth Ave.—His-  
toric English Furniture. Old Chinese  
porcelains.

Louis Ralston, 548 Fifth Avenue—  
Ancient and modern paintings.

Scott & Fowles, 590 Fifth Avenue—  
High-class paintings by Barbizon and  
Dutch Masters.

Seligmann & Co., 7 West 36th Street—  
Genuine Works of Art.

Tabbagh Freres, 396 Fifth Avenue—  
Art Musulman.

Arthur Tooth & Sons, 580 Fifth Ave-  
nue—Carefully selected paintings by  
Dutch and Barbizon artists.

H. Van Slochem, 477 Fifth Avenue—  
Old Masters.

Yamanaka & Co., 254 Fifth Avenue—  
Things Japanese and Chinese.

### Boston.

Vose Galleries.—Early English and  
modern paintings (Foreign and  
American).

### Chicago.

Henry Reinhardt.—High-class paint-  
ings.

### Washington, (D. C.)

V. G. Fischer Galleries.—Fine arts.

## Germany.

J. & S. Goldschmidt, Frankfort.—High-  
class antiquities.

Galerie Heinemann, Munich.—High-  
class paintings of German, Old Eng-  
lish and Barbizon Schools.

G. von Mallmann Galleries, Berlin.—  
High-class old paintings and draw-  
ings.

Dr. Jacob Hirsch, Munich.—Greek  
and Roman antiquities and numis-  
matics.

## London.

James Connell & Sons. Original etch-  
ings always on view.

## Hamburger Fres.—Works of Art.

Kleinberger Galleries—Old Masters.

Knoedler Galleries—Paintings of Dutch  
and Barbizon Schools, and early  
English mezzotints and sporting  
prints.

abbagh Freres—Art Oriental.

Arthur Tooth & Sons.—Carefully se-  
lected paintings by Dutch and Bar-  
bizon artists.

## AUCTION SALES.

### New York.

Anderson Auction Co., 12 East 46 St.  
—The library of John and William

## PORTRAIT OF MRS. BEST.

The portrait of Mrs. Best by Sir  
Thomas Lawrence, reproduced on this  
page, and which is now at the Sabin  
Gallery, 175 New Bond Street, Lon-  
don, is a remarkable example of the  
early English master, most original  
in pose, beautiful in expression, and  
with all the characteristics of the great  
painter. The fair subject was the  
daughter of the Earl of Alderbrough,  
and the mother of Capt. Best, and the  
picture passed to Capt. Peters of North  
London, through inheritance.



MRS. BEST, DAUGHTER OF THE EARL OF ALDERBROUGH.

By Sir Thomas Lawrence.

At Frank Sabin Galleries—London.

Knoedler Galleries—Paintings of Dutch  
and Barbizon Schools, and early  
English mezzotints and sporting  
prints.

Obach & Co.—Pictures, prints and  
etchings.

Wm. B. Patterson—Prints, old and  
modern pictures, and pottery.

Sabin Galleries.—Pictures, engravings,  
rare books, autographs, etc.

Shepherd Bros.—Pictures by the early  
British masters.

Arthur Tooth & Sons—Carefully se-  
lected paintings by Dutch and Bar-  
bizon artists.

Victoria Gallery.—Old masters.

Paris.

Canessa Galleries—Antique works of  
art.

Waddle, including rare Americana,  
Nov. 1 and 2, at 2.30 P. M.

A collection of fine books, including  
selections from the library of Charles  
M. Carpenter, Nov. 3 and 4, at 2.30  
P. M.

Objects of art from private collec-  
tions, Nov. 4, at 8.15 P. M.

Clarke's Art Sales Galleries, 5 West  
44th St.—Books from the collections  
of Mrs. Emily Williamson and Mrs.  
E. Martinez, by order of Foster M.  
Voorhees, Nov. 2 and following even-  
ings at 8.30.

## Europe.

BERLIN — Lepke's Auction-haus —  
Collection Hans Schwarz, of Vienna,  
Nov. 8 and 9. 40 paintings by Gio-  
vanni Segantini, Nov. 15.

The Hispanic Society of this city has  
received a fine example of Fortuny, "The  
Arab Executioner," presented by the  
Contessa de Casa Cortes, in recognition  
of the interest of the Hispanic Society in  
Iberian Art. The painting was presented  
to the Contessa by the artist.

## WINSLOW HOMER'S WILL.

The will of Winslow Homer, the artist,  
was filed for probate in Portland,  
Me., on Tuesday, and leaves all his es-  
tate to his brother, Charles S. Homer,  
of New York. The will, which was  
made in 1884, is beautifully lettered in  
pen and ink by the artist himself. In  
his petition for appointment as execu-  
tor, Charles S. Homer certified that the  
value of the estate is not more than  
\$40,000.

**WATER COLOR CLUB DISPLAY.**

First of the season's exhibitions in New York comes, for the twenty-first year, that of the New York Water Color Club which opens this morning at the Fine Arts Galleries in West 57 St., and will continue there through Nov. 20. The press view was held on Thursday and the reception yesterday afternoon.

Both the press and private views brought together, as usual at the first art display of the year, old friends and acquaintances, art lovers, artists and collectors in a most pleasant and informal way and afforded an opportunity for the exchange of greetings, the relating of experiences of the summer past, and discussion of the winter's outlook and plans.

**A Good Display.**

The press view came too late in the week for extended notice in today's issue. It can be said, however, from a hasty view, that it has a higher average of merit than that of last year and more important work. The winner of the \$200 Beal prize is entitled "Study in Black" and was painted by Miss Tony Nell. It is a three-quarter, life-standing fancy portrait of an artistic looking young woman in a gray gown, wearing a large gray picture hat, and is sketchy, but expressive and delicate and charming in color. It is difficult to know exactly by what process of selection the jury of this Water Color Club exhibition selects the prize picture, but it is significant that their choice generally seems to fall on some work by one of a small group of women artists. Last year as we remember Miss Hilda Belcher won the Beal prize for her "Girl in White," and the year previous Miss Adelaide Deming, for her "Moon Shadows." Does this continuous awarding of prizes to women artists and the passing over such "mere men" painters as Charles Warren Eaton, Edward Dufner, Geo. Wharton Edwards, and Colin Campbell Cooper, evidence the growing influence of the woman's suffrage movement?

**Some Notable Works.**

Among the works in this year's display, which stand out on a first view, and which are selected from the 361 examples hung, are several of Alexander Robinson's, broadly handled, characteristic rich colored, Venetian and other Eastern composition; two or three works by Rhoda Holmes Nicholls, one a picture of a young girl seated on a flowery bank, delicate in color, charmingly composed and delightful in sentiment; three or four high-keyed, delicate and dainty landscapes, in his best manner, by Edward Dufner; a charming interior with figures, exceedingly well painted, by Alethea Hill Platt, a strong coast scene by Henry B. Snell, two fine landscapes by E. L. McRae, another by W. J. Kaula, an attractive tonal landscape by Adelaide Deming and a series of rich, full colored transcriptions of Lakes Como and Lugano, beautifully composed and finely executed by Charles Warren Eaton.

Mention must also be made of Jane Petersen's figure compositions, chiefly of Brittany scenes outdoors, as also those of S. Van D. Shaw of similar subjects, of a good marine by W. F. Starkweather, a charming portrait of a quaint looking child by Mary Wilson Hubbard, two unusually poetical and finely colored night scenes of the Metropolitan Tower and Madison Square, by John L. Jackson; a good landscape by Marion Wachtel, and of a fancy figure portrait by W. F. Maynard. There is a most quaint and attractive little poster portrait of a child by Alice Caddy, and a good figure work by Hilda Belcher.

**The Center Gallery.**

In the large center gallery, for the display fills only the South and Center Gal-

leries, there are two simple and strongly painted autumn landscapes by H. Annan; two characteristic examples of the always good art of C. P. Gruppe, fine in color quality; two strong landscapes by Anna Bosworth Greene; a small portrait by H. C. Hildebrandt, lovely and delicate in tone and color; an autumn landscape by J. G. Perett; two characteristic landscapes, one a fine moonlight, by W. Merritt Post; a series of delicate landscape sketches by Florence F. Snell; a deep colored landscape by H. Hobart Nichols; a striking study of ducks by Walter Douglas; two delicious tonal gray compositions by Taber Sears; a characteristic coast scene by F. K. M. Rehn; a typical coast scene and marine by Geo. Wharton Edwards; and a large and luminous, and picturesque landscape of an old bridge by Colin Campbell Cooper—a good change from his sky-scaper subjects, which, although always good, were becoming a little monotonous.

James B. Townsend.

**NEWARK, N. J.**

The quarterly meeting of the board of trustees of the Newark Museum Association, was held on Tuesday of last week. Reports of several important purchases and donations made during the past few months, were read and plans for a fall exhibition were discussed. The executive committee reported that the fall exhibition will be opened by Dec. 1. The committee also reported that negotiations were under way for securing several of the traveling exhibitions. The Museum purchased "Harlem River," by Ernest Lawson, "Autumn," by Bruce Crane, and a marine by William Ritschel.

**SAN FRANCISCO.**

The Park Memorial Museum recently received several paintings by local artists. They are "Early Morning—Golden Gate Park," by G. C. Stanson, "The Grape Seller," by Evelyn A. Withrow, "Offering the Pipe to Thunder," by Amedee Joullin, and portraits by Xavier Martinez and L. C. Abbott of themselves. The Museum also received a collection of U. S. coins.

Miss Kuehne Beveridge recently completed in her Munich studio, the model for the proposed statue of the birth of the New San Francisco which is to be placed in Golden Gate Park.

Last week Judge Cabiniss sentenced William Kunze to two years in San Quentin prison. Kunze is an artist, and was tried and convicted of stealing a painting, "The Shepherd and His Flock," by Millet, from the Golden Gate Park Museum.

Friends of the artist and the prosecuting attorney pleaded with the Court to exercise leniency, as Kunze, like other geniuses, was partly irresponsible, but the judge would not make any exception in this case.

**RICHMOND, IND.**

The Richmond Art Association has recently received as a gift, from Mrs. Grace Whitney Hoff, of Detroit, now living in Paris, a painting exhibited in the Paris Salon, by Gladys Wilkinson, an English artist.

Mrs. Hoff gives each year to some American Art Association a painting from the salon, and this year the Richmond Association was selected as the recipient, because of its work in advancing art sentiment in smaller cities.

The new art gallery in the high school, which has been dedicated, is now open with its annual exhibit. The jury which will award prizes for the best paintings by American artists includes Clifton Wheeler, of the Indianapolis Art School, Halsey Ives, of St. Louis Museum, and Antonia Sierba, of the Chicago Institute.

**OUR SCRAP BOOK.****The Secret of Art.**

Bliss Carman says in his book, "The Friendship of Art," chapter "The Secret of Art," "As in Homer's line, 'Many are the tongues of mortals, but the speech of the immortals is one.' So the secrets of the artist are many, but there is only one secret of art; lacking that we may spend a long life time in the pursuit of perfection; one may master a brilliant technique—the architecture of our work may be sound and its finish flawless; none the less, without the secret it will be futile. We may even fling every accepted creed of our craft to the four winds and build anew with the intuitive instinct we call originality, so that we will endure a while and yet we will fail if the secret was not in our hearts. There is a sort of greatness about a true masterpiece that makes itself felt, we hardly know how. What quality of art can it be so magical, so vague, so strong? You must ask first what quality it is in men. For art is no more than the universal speech of humanity, and whatever taint there is in a character will be betrayed in the voice; only the wise know this."

"A man to be remembered must have endeared himself to men. He will not be remembered for wealth, nor power, nor wit, unless he has used it beneficially, winning regard as he won command. So you may say love is the secret of art, as it is the secret of life. In art, which is only the embodiment of the hope of the world, all that was petty is perishing from day to day. It has endured for a while, it has pleased us by its cleverness, or beguiled us by its charm, but we have been too near to understand its tendency. Long ago art was more simple and unconscious than it has since become, and the devoted soul of the artist dwelt in his deft fingers. It was impossible for him to do anything without conviction, he had never heard of technique and the pride of barren skill had not been born. The man and his work were one. This is not to say that consummate care for workmanship and untiring diligence for perfection are wrong; it is merely to say that between the soul and the body of art there can be no divorce—that each is necessary to the other and neither can survive alone. Is modern art frivolous, vapid, unmanly—pray who made it so? Have done with falsehood and greed and the millennium will begin to-morrow. There is no other spirit in which life can be made worth while and there is no other secret of a great art."

**Ruskin on Turner.**

"And now let me tell you something of his personal character. You have heard him spoken of as ill-natured and jealous of his brother artists. I will tell you how jealous he was. I knew him for ten years, and during that time had much familiar intercourse with him. I never once heard him say an unkind thing of a brother artist, and I never heard him find a fault with another man's work. I could say this of no other artist whom I have known. Haydon, who passed his whole life at war with the Royal Academy, of which Turner was one of the most influential members, once exclaimed: 'But Turner behaved well and did me justice.' You have, perhaps, not many of you heard of a painter of the name of Bird. I do not myself know his works, but Turner saw one merit in them and when Bird first sent a picture to the Academy for exhibition, Turner was on the hanging committee. Bird's picture had great merit, but no place could be found for it. Turner pleaded hard for it. No! the thing was impossible. Turner sat down and looked at Bird's picture for a

long time, then insisted that a place be found for it. He was still met by the assertion of impracticability. He said no more but took down one of his own pictures, sent it out of the Academy and hung Bird's in its place. Match that in the annals of hanging committees?"

*L'Ancien.*

**CHICAGO.**

An exhibition of paintings of the Barbizon and Dutch schools is announced by the Reinhardt galleries. Also on view there is a loan collection of paintings by the Barbizon and modern Dutch masters. The clou of the loan collection is an important Corot, "Une Symphonie." It is one of the seven famous Corots from the collection of Mr. Coats of Paisley, Scotland, and was later in the collection of Sir John Milburn, Bart. There is another fine Corot in this collection, "Souvenir de la Ville Pamphili." The Reinhardt collection includes paintings by Rembrandt, Greuze, Gainsborough, Raeburn, Ruysdael, Millet, Corot, Diaz, Dupré, Chas. Jacque, Daubigny, L'Hermitte, Mauve, Iraels, Ziem, Cazin, Matthew and Jacob Maris, Whistler, Bouguereau and others.

Cadwallader Washburn is showing at the Rouiller galleries a collection of 58 dry points and etchings of Norland, Me., and Mexico. The Norland series of Maine landscapes are tender and sympathetic with nature.

A feature of the twenty-third annual exhibition of paintings and sculpture now on at the Art Institute, are the prize paintings from exhibitions held in other cities. These include "Playmates," by Lydia Field Emmet, which won the Thomas B. Clarke prize in Washington; "Horses," by Daniel Garber, which won the Hollgarten prize at the National Academy, and his "Hills of Byram," awarded honorable mention at the Carnegie Institute; Karl Anderson's "The Idlers," awarded a medal at Carnegie Institute; "Apple Blossoms," by Louis Betts, honorable mention, Carnegie Institute, and "Lady with Black Scarf," by Adolph Borie, prize winner at Pennsylvania Academy exhibition.

Of the 224 paintings in the exhibition, 100 of them are portraits and compositions with figures, and include John W. Alexander's "Sunlight;" Max Bohm's "Madame B;" Louis Betts' "A Lady in White;" Lawton Parker's "Mrs. N. W. Harris;" Walter McEwen's "The Betrothed;" Frank Benson's "Summer;" Charles C. Curran's "On the Cliff;" Hugo Ballin's "Mother and Child;" John S. Sargent's "The Venetian Bead-Stringers;" Horatio Walker's "Autumn, Shepherd and Sheep;" E. I. Couse's "Under the Cottonwoods;" Joseph De Camp's "The Fur Jacket" and Blumenschein's family portrait.

Further mention of this display will be made next week.

**BALTIMORE.**

Numerous plans are under way for holding art exhibitions this winter, the Charcoal Club being one of the active movers in the matter. There is some doubt as to whether the Maryland Institute will hold any large exhibition.

Miss Fannie Evans is the first local artist to give an exhibition this season. She has a number of paintings and miniatures on view on North Charles St. There will be a number of exhibitions at private galleries, at which the works of Charles Watson and Charles S. Clark will be seen. The Art Students' Association of the Maryland Institute are holding an exhibition of the works of the summer students during this week and next week. Oils, watercolors, pastels and black and white are shown.

## Exhibition Calendar for Artists

PENNA. SOCIETY OF MINIATURE PAINTERS, Penna. Academy of Fine Arts, Philadelphia, Pa.	Ninth annual exhibition.
Exhibits must be received at Academy by.....	Nov. 3
Opening of exhibition .....	Nov. 12
Closing of exhibition.....	Dec. 11
CORCORAN GALLERY OF ART, Washington, D. C.	Third biennial exhibition of contemporary American art.
Entry cards must be received by.....	Nov. 8
Exhibits received on or before.....	Nov. 24
Exhibits in N. Y. received by Budworth & Son by.....	Nov. 15
Exhibits in Boston received by Doll & Richards by.....	Nov. 15
Exhibits in Phila. received by C. A. Haseltine by.....	Nov. 15
Private view and reception .....	Dec. 12
Opening of exhibition.....	Dec. 13
1st exhibition .....	Jan. 23
THE CONNECTICUT ACADEMY OF FINE ARTS, Hartford, Conn.	First annual exhibition of oils and sculpture.
Entry cards must be received by Secretary by .....	Nov. 14
Exhibits received by Wiley & Son, Hartford, on or before .....	Nov. 14
Press view and varnishing day .....	Nov. 19
Opening of exhibition.....	Nov. 21
CLOSING OF EXHIBITION.....	Dec. 4
NATIONAL ACADEMY OF DESIGN, 215 W. 57 St., New York.	Winter exhibition.
Exhibits received .....	Nov. 21, 22

## IN AND OUT THE STUDIOS.

Friends of Paul de Longpre, the noted flower painter of southern California, will be gratified to learn that he has made a complete recovery from the operation recently performed. He left the California Hospital this week for his Hollywood home.

F. K. M. Rehn has returned to his studio in The Chelsea, West 23 St., after an absence of five months, having had one of the most successful outings in years. He has painted several important canvases which will be shown in February at the Albright Gallery in Buffalo, where he will give a special exhibition of his summer work. From thence the exhibit will go to the St. Louis Art Museum and will close the season at the Herron Art Gallery, Indianapolis.

Miss Ray Lindheim, a young woman artist, whose work had so much of delicacy and charm, such refinement, feeling and appreciation of the beautiful as to give promise of a successful career, died after a brief illness in this city on July 24 last. Her rarely sweet personality and fine character had endeared her not only to her relatives but to a host of friends, and her loss is greatly mourned.

Albert Sterner arrived this week on the Vaderland. He said he was optimistic about the future of American art and the American patrons of art. The American buyer had developed knowledge and appreciation of what was good in art and could not be fooled readily.

Frank C. Mathewson has returned from a painting trip and is now at his studio, No. 318 West 57 St.

A movement is now on foot to permanently organize a society of artists who summer at Stockbridge, Mass., where they have been holding successful exhibitions annually, of painting and sculpture. The organization will include Daniel Chester French, Walter Nettleton, Frederick Crowninshield, Augustus Lukeman, Lydia Field Emmet, Thomas Shields Clarke, Francis Day, Marie Kobbé, Clarke Voorhees, Bolton and Francis Jones, and Ben Foster.

The McKinley statue by Augustus Lukeman, was unveiled last month at Dayton, Ohio. Mr. Lukeman is now at work on several important commissions, the subjects of which will be mentioned later.

After a summer abroad, principally in Italy, Daniel Chester French, has returned to his 11th St. studio, where he is at work on models for an equestrian statue of General Draper, to be placed in Meldon Park, which adjoins Holyoke, Mass. He is also modelling a statue of Abraham Lincoln, to be cast in bronze, for Lincoln, Neb. Other works in course of completion by this artist are a seated statue for the Marshall Field Memorial at Chicago, and a statue of Commodore Perkins for the Naval Academy at Annapolis to be cast in bronze at the foundry of John Williams.

Robert Henri, who spent the summer in Spain and Holland, returned last week to his studio, No. 10 Gramercy Park, bringing with him a number of unusually fine canvases, including delightful laughing children which this artist revels in painting, also Spanish dancers, men and women, and a number of equally charming Dutch subjects. He has resumed his classes at the Henri School of Art, which seems to have lost none of its popularity.

Miss Content Johnson, who occupied the studio of the late J. Wells Champlin at Deerfield, Mass., has returned to her Gainsborough studio, with a number of interesting canvases, the result of her summer's work.

John Fry and Mrs. Georgia Timken Fry, are contemplating an extended tour through Egypt this winter to remain until next autumn.

Mrs. Walter Shirlaw is occupying the studio of Carroll Beckwith in the Sherwood, during the latter's stay abroad.

Louis Valliant is designing a group of stained glass windows for the Ethical Culture Building, Central Park West and 66 St.

J. Campbell Phillips spent the summer at Lake Champlain where he painted a number of landscapes. Since his return to his Carnegie studio he has painted a new portrait of Mrs. Simon Baruch, and one of Mr. H. Kanski, of Georgetown, S. C. It is an excellent example of portraiture and a good rendition of a distinguished southern type. Mr. Phillips has also painted some charming ideal heads, and a large figure composition which shows much sentiment, and is delightful in tone and color.

E. A. Bell is painting at his summer studio at Peconic, L. I. He will return to New York during November.

At his studio, 114 East 23 St., Mathias Landor is showing several Mexican subjects, painted with conviction and decided knowledge of the subject. A large canvas, "The Pueblo on the Mesa," intended for the Corcoran Gallery, is a splendid piece of painting, an interesting composition and possessing an original charm of mystery. A recent full length standing portrait of the Archbishop of Santa Fe is another fine example.

At her studio, 119 East 19 St., Miss Juliet Thompson is painting a pastel portrait of Miss Maud Stum, also one of Mrs. F. O. Roe and Mrs. Alexander Morten.

At his Carnegie Hall studio, Henry Mosler is painting a large historical canvas, representative of the Revolutionary War. Mr. Mosler has so many commissions for large historical American pictures, that he will be unable for some time to come to paint any of his smaller and more favorite canvases.

Guy C. Wiggins, who spent the summer at Lyme, Conn., has taken a studio in the Miller Building, 1931 Broadway. He is at present in Hartford, Conn., where he is serving on the jury of selection for an exhibition in that city.

Carleton Wiggins has secured a permanent studio in Carnegie Hall. He recently returned from Lyme, where he painted a number of fine landscapes and cattle pieces of spring and summer. Among them are some said to be his best work. Two sheep pictures, with tender poetic feeling and a charm of cool atmospheric qualities, are unusually fine.

Samuel J. Woolf recently completed a  $\frac{3}{4}$  length portrait of Mr. J. A. Hall, and one of Miss Charlotte Walker, the latter in uniform. The portrait of the late Mark Twain by this artist, was recently purchased by Mr. Thomas B. Clark, for the Brook Club, and his composition picture "Finale," which took a Hallgarten prize, was purchased by Mr. J. A. Hall, for the Patterson Club.

Another of Mr. Woolf's recent works was a portrait of Miss Bertha Galland.

At his Sherwood studio, A. B. Wenzel is illustrating David Graham Phillips' latest book, "A Grain of Dust." There will be twenty-two drawings, a number of them large and containing several figures each. Mr. Wenzel recently returned from the Berkshires where he spent the summer.

At his Carnegie Hall studio, George Cohen recently completed a number of portraits. One of especial charm is of a young lady, delicate in coloring and sincerely rendered.

Victor D. Hecht has returned from Great Neck, L. I., to his Sherwood studio, where he has painted an unusually fine portrait of Mr. John C. Beatty, full of character and splendid modelling. One of Joel Nott Allen, the artist, a full length standing pose, is an excellent example of portraiture, a splendid likeness, and a satisfactory work in every way. A portrait of a woman miniature painter, in delicate tones, is also one of his best works. He recently began a portrait of Mr. John Breyfogle.

Irving R. Wiles, who with his daughter, Gladys, spent the summer abroad, is at his studio at Peconic, L. I. He will return in November.

## A VETERAN PAINTER.

The New York Sun says: A. J. Conant celebrated his ninetieth birthday a few days ago, but he is still painting portraits, as the late Daniel Huntington also did at the age of 90. The Metropolitan Museum not long ago acquired Mr. Conant's portrait of Dr. McCosh of Princeton.

Mr. Conant still occupies the studio he took in the old Tenth street building when John Taylor Johnston put that up as the first studio building in New York.

"We all agreed in our leases to employ no servants but those in the house," Mr. Conant remarked, "and I remember for years paying the same housekeeper, who used to come in and do everything for us, even preparing our coffee. In these more hustling days things are different."

"Then some years after, when Mr. Sherwood came down here to get points and then put up his Forty-seventh St. building, Mr. Johnston came around and said to us: 'I suppose you will all leave me now and go up to the newer building.'

"Well, sir, not one of us left him, not one. And because of that Mr. Johnston told his representatives that those men were not to be disturbed while they wanted to stay here. It's hard to realize now that New York hadn't a studio building until Mr. Johnston came forward and put one up."

Mr. Conant might have added that most of the studio buildings which have gone up here in New York in recent years have been built by the artists themselves, through the formation of co-operative associations mainly among their own number, and that now instead of renting many of them own their studios with their adjoining apartments. One of the first and most elaborate of the newer studio buildings was not built by co-operation, but by an artist.

## WINDOWS BY E. P. SPERRY.

Twelve historic and symbolic windows in English painted glass, designed and executed by Edward P. Sperry for the first Parish Church, Plymouth, Mass., were shown last week at the Decorative Glass Company's studios, 46 South Washington Square.

The present building is on the site of the original church built by the Pilgrims. The subjects of the windows are the Destruction of the Pilgrim press at Leyden on the order of James II, flanked by symbolic figures of Truth and Light, the landing of the Pilgrims at Plymouth and the Treaty with Massasoit, flanked by symbolic figures of Courage and Peace, and the Town Meeting called to consider letters written by Oldham and Lyford, flanked by symbolic figures of Justice and Faith.

Mr. Sperry has handled this subject with appreciation and taste. His compositions are well arranged, the expression of the figures excellent. The color scheme is rich and full.

## MORGAN BUYS ANTIQUES.

Miss Anne Morgan, with Miss Belle Green, librarian for Mr. J. Pierpont Morgan, arrived Wednesday on the Oceanic. Miss Morgan brought an antique crucifix which she had picked up in Paris. In her declaration she put no value on the relic and wrote that it was "duty free on account of age," all articles of art of a proven age of more than twenty years being free. The crucifix was sent to the Appraisers Stores for a determination of its age, as Miss Morgan said she had no proof except the article itself.

Miss Green brought a Spanish manuscript of the twelfth century, a translation of the Apocalypse, handsomely illuminated and of 300 pages.

## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act of  
March 3, 1829.

Published Weekly from Oct. 15 to May 15 inclusive.  
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,  
Publishers.

JAMES B. TOWNSEND, President and Treasurer,  
18-20 East 42d Street.  
CHARLES M. WARNICK, Secretary,  
18-20 East 42d Street.

LONDON OFFICE.—Art News, 67-69  
Chancery Lane.

PARIS AGENT.—Felix Neuville, 2 bis rue  
Caumartin.

SUBSCRIPTION RATES.  
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## NO ARTISTS NEED APPLY.

The recent addition of the name of Edgar Allan Poe to the list of dead authors enrolled in that would-be American Pantheon, "The Hall of Fame for Great Americans," emphasizes the regrettable lack of respect for, and recognition of, the abilities and usefulness to the Republic, of her great artists.

Under the rules of the Institution, formed by the Council of the New York University, to carry out the provisions of a gift of \$250,000 from an anonymous donor, for the erection of a building on University Heights, to contain memorials of great Americans deceased, these are chosen from public nominations by one hundred judges, who are in turn chosen by the University Senate. Each judge is permitted fifty votes for any one candidate. Fifteen classes of citizens are eligible for election, among these, musicians, painters and sculptors. Only the names of those dead ten years can be nominated and 150 names in all are to be selected.

There have been three elections, at intervals of five years each. At the

first election in 1900, twenty-nine were chosen; at the second election in 1905, only eleven names were added to the enrollment, among them those of three women, Mary Lyon, Emma Willard, and Maria Mitchell.

Gilbert Stuart was chosen at the first election in 1900, and Samuel F. B. Morse was chosen at the same time, as the inventor of the telegraph; as strangely enough it is not generally known that he was one of the best of early American portraitists.

The selection of Gilbert Stuart at the first election appears to be, thus far, the only recognition of American artists, by the public and the "Hall of Fame" judges.

At the election of 1910, last week, John Singleton Copley received 28 votes out of the 97 cast and the 51 necessary for election; F. S. Church only six and William M. Hunt only four, while Hiram Powers, the sculptor, captured seven.

That only the names of three painters and one sculptor were placed in nomination, and—with the exception of Copley—that they received an almost beggarly vote, are a sad commentary upon, and emphasize the surprising lack of interest in, and regard for our dead American artists. It is to be hoped that at the next election in 1915, the names of Benjamin West, Rembrandt Peale, Homer Martin, A. H. Wyant and George Inness, at least, will be placed in nomination. Those of St. Gaudens and Winslow Homer will not be eligible under the ten years' rule.

## A WOMAN ART DIRECTOR.

The deserved appointment of Miss Cornelius Bentley Sage as permanent Director of the Albright Art Gallery of Buffalo, N. Y., is not only significant in that it proves that art museum trustees are not as soulless as the proverbial corporations, and sometimes recognize service and merit; but in that it also evidences the growing appreciation of the fact that a woman can have sufficient executive ability to fill so important a post as that to which Miss Sage has been called. Her appointment should also fill the souls of the advocates of woman's suffrage with delight, and should prove a powerful argument in their campaign. Miss Sage is the first woman, so far as we know, to be given sole directorship of a public art museum in this or any country, and we are glad to add our tribute of appreciation of her work, and to congratulate the new Director and the Trustees of the Albright Art Gallery upon her appointment.

Miss Lindsay Morris Sterling, the young American sculptor who has been doing such notable work in Paris the last year, is soon to arrive in New York where she will exhibit her recent pieces, including her salon exhibit of this year, "The Awakening."

The first social event of the season to take place at the Salmagundi Club, will be the "Get Together Dinner," on Nov. 7.

## CHICAGO AND OLD MASTERS.

The Chicago Examiner, in a recent issue says:

"The startling fact that no private collection of art in Chicago contains a painting by any of the old masters, and that with a few exceptions all the high class paintings that are owned in this city are copies, is revealed as an outcome of the raid recently made by federal officers on Duveen Brothers' New York establishment.

"Chicago does not contain a painting from Duveen Brothers," said William O'Brien, the Chicago dealer. Their articles are too high class for Chicago. I could almost say positively that there is not one article purchased from them in the entire city."

This statement was repeated to W. M. R. French, director of the Art Institute, and he stated that Chicago would have to admit that the statement of Mr. O'Brien is correct.

"Chicago can in no sense be compared with New York when it comes to fine art," he said. "We have none of Duveen's importation that I know of. Of course, there are ten times as many wealthy people in New York, and this may have something to do with it. There is no reason for our people sitting up on their dignity. We have some fine collections, but they do not compare with New York's."

A recent canvass of Chicago's art collections failed to uncover anything that could be classed as a masterpiece.

Potter Palmer, Jr., admitted that he does not possess an old master. "I do not possess a masterpiece," he said, "and while my mother has quite a collection, I doubt if she has any such works as are handled by the New York company charged with smuggling. I do not know one person in Chicago that does own one. Several who visit Europe bring back works of art."

Fritz Von Frantzius, who possesses a large art collection, stated that he does not own anything in the line of a masterpiece, and stated that he does not know of a Chicagoan who does.

Mrs. J. Ogden Armour complained of the enormous prices asked by the New York firm. "We have not a Duveen purchase," she said. "Their prices are so high—beyond all reason. Most Chicagoans who visit in Europe make their own purchases."

F. G. Logan, who owns a large collection, spoke to the same effect. "The New York firm handle only large transactions for people like Morgan, Rockefeller and the Fricks," he said.

Chicago is declared to be the cheapest art center of the world, and it was said that there is scarcely a picture in the entire city that cost more than three or four, or five thousand dollars. There is not a production by a local artist, it is said, that could be classed as a masterpiece, unless it may be a few murals.

Several owners of collections admitted these facts much against their will.

## WORCESTER GETS A FULLER.

George Fuller's "Winifred Dysart," an imaginary portrait, has been secured by the Worcester Art Museum from the collection of Mrs. J. Montgomery Sears of Boston. It is the canvas which caused something of a sensation at its first exhibition and drew forth speculation on the identity of the lovely sitter until it came out that she was a creature of her author's imagination. It was painted not long before the artist's death.



MISS CORNELIA B. SAGE.

## A WOMAN ART DIRECTOR.

The appointment of Miss Cornelius Bentley Sage, whose portrait appears above, to the permanent directorship of the Albright Art Gallery at Buffalo, meets with general approval and appreciation from newspapers, critics, and officials of Art Museums, the country over. The Buffalo newspapers are unanimous in their commendation of the selection of Miss Sage to fill so important a position, and congratulate her, as well as the directors of the Art Gallery, expressing the opinion that the lady is well qualified both by ability and experience to discharge the duties of a director to the satisfaction of the public and the officers of the institution.

## CORRESPONDENCE.

## Shurtleff Recalls Homer.

Editor American Art News:  
I was much interested in the obituary of Winslow Homer, in your last number. He was one of my oldest friends in the profession. The first I knew of him was in Boston, about 1859. I was shown by an engraver—John Andrews, I think—a drawing on the wood, entitled "The Fourth of July"—nothing very remarkable about it—an explosion of firecrackers, but forceful, and it told the story. His very first picture in oils was painted in his studio in the old University Building in Washington Square. It represented a "Sharpshooter" seated in a brig top, aiming at a distant "Reb," a canvas about 16 by 20. I sat with him many days while he worked on it, and remember discussing with him how much he could ask for it. He decided not less than sixty dollars, as that was what Harper paid him for a full page drawing on the wood.

I wonder where the picture is now, and whether its owner would put as modest a price on it? At that time we boarded together on 10th St., or as it was then called west of Broadway, "Brevort place." He referred to it the last time he was in New York—less than a year ago.

Many of his Adirondack pictures were painted here in Keene Valley. One of the strongest, I think he called "The Old Guide," represented "Old Mountain Philips" (since made famous by Charles Dudley Warner), and a young man noted for his size—and his red shirt. He still lives here—and is still wearing, if not the same shirt, one precisely like it. Another of his Keene Valley pictures was "The Campfire," and was so real, a woodsman could tell what kind of logs were burning by the sparks that rose in long curved lines. His water color hunting scenes, with wonderfully drawn dogs, were painted some years later in camp near Minerva.

In reading your very just notice of him, it occurred to me that you might be interested to know what was his very first oil painting.

Very truly yours,  
R. M. Shurtleff.  
Keene Valley, Adirondacks, N. Y.  
Oct. 24, 1910.

**LONDON LETTER.**

London, October 15, 1910.

The South Kensington Museum has lost a remarkably fine enamel which had been in the Museum on loan so long that most persons supposed it belonged to the institution. It is a reliquary or chasse in Limoges enamel of the twelfth century, supposed to have been made for St. Louis of France, to hold reliques which he brought home from the Holy Land.

It had been on loan at the Museum for thirty-seven years. After the death of its owner, Lord Zouche, the Chancery Court circularized the leading art dealers and collectors and invited tenders for the valuable relic, but neglected to notify the Museum authorities, who, it is suggested, may even themselves have forgotten that the chasse was not the property of the institution. Wertheimer bought it.

The price has not been disclosed, but as a much less valuable Limoges ciborium was sold at auction two years ago for \$30,000 and resold to a Paris collector for \$50,000, the price may be estimated in generous figures.

An exhibition of work by Etty, whose works rarely appear here, is to be held in the Corporation Art Gallery at York, England, and the curator of the gallery is soliciting loans. It is intended to open the exhibition on the anniversary of Etty's death, November 13. London is awakening to the latest title of the Cézanne group of French painters and their work, Post-Impressionism. There is to be a three months' exhibition of their works at the Grafton galleries this winter under the title "The Post-Impressionists of France."

English reviewers have welcomed a work on "Dinanderie" which has appeared in London, and with the widespread interest in brasses and coppers here it will probably find American readers also, although the word "Dinanderie" is as little familiar in common usage in the United States as it is in England.

It covers works of the brazier's art and derives from Dinant on the Meuse in Belgium, which from the twelfth to well on in the fifteenth century was the head of the industry. After that the workmen scattered over Europe, following upon a siege of the town. The author of this new history of mediæval art work in copper, brass and bronze is J. Tavenor-Perry.

**PLANNED MONTEVIDEOAN EXHIBIT.**

Mr. John E. D. Trask, director of the recent exhibition of American paintings in Buenos Ayres, Argentine, and Santiago, Chile, is on his way home, having left the Assistant Commissioner, Mr. Charles Browne, in charge of the packing and shipment home of the pictures, in case the project to exhibit them this winter at Montevideo, Uruguay, with additions to be sent there by Mr. Trask, falls through. As up to the time of the present writing, the U. S. Government has declined to lend financial aid or to contribute any part of the \$5,000 guarantee, which Mr. Trask considers necessary for the holding of the exhibition, and as only three subscriptions of \$500 each have been secured in Montevideo towards this guarantee, it is hardly likely that the project will succeed.

**ART IN HOUSE OF CRIME.**

A special cable to the N. Y. Times from Paris says a new artistic and literary society, composed of Russians, has taken the notorious villa in the Impasse Kongin, in which the Steinheil murderer was committed, to hold there an exhibition of paintings and sculptures.

A cable from Madrid contains the news that Mr. J. Pierpoint Morgan has bought the Casa de Miranda, at Burgos, which contains the famous staircase, a fine example of the Renaissance period. It is also stated the Spanish officials are to make an investigation and an appeal to the Governor of Burgos with a view to preventing the exportation of this valuable work of art.

It is reported that a genuine Murillo, valued at \$10,000, has recently come into the possession of Father Jeanrenaud, a Catholic priest. The picture is a Madonna, which was owned by a curio and art dealer for several years, and at his death came into the possession of his son, who sold it, and Father Jeanrenaud was the purchaser. After examination by an expert, the initials "B. E." were found on the back of the frame, which led to the belief that the artist was Bartolome Esteban Murillo.

**PARIS LETTER.**

Paris, Oct. 14, 1910.

The Société Internationale d'Aquarellistes in its annual exhibit at the Galerie Petit this year, has an interesting and varied display. It is refreshing to see in an exhibition of watercolors such a wide range of thought and individuality, for one is not accustomed to expect so many good things in the lighter medium. Transparent washes, gouache in many ways, crayon with washes, with slightly suggested color variations all are employed. Perhaps the most daring in originality, are the works of Frances Hodgkins, an impressionist to be admired for exquisite free treatment of light and atmosphere. "Le Déjeuner" is an interior remarkable for its play of flickering sunlight and shadow and graceful movement of figures. "Marie" is a harmony of pearly tones and is contrasted by "Le Réveil," a figure work of a child and mother in low tone.

sion vigorous in treatment and "Place des Arènes à Nîmes" similarly handled is attractive. Paul Albert has a feeling of Harpignies, but his work is a little flat.

Eight pictures by Rosenstock of the park at Versailles are poetical and decorative in a beautiful rich harmony of golden yellow and greens. Three of these, showing the long avenues of trees going off into mysterious perspective are particularly fascinating for their deep golden tones. Lee Hankey is another admirer of the decorative form, and his "Les Oies dans la Mare" is in simple low tones with a rich deep blue sky.

The six works by Frédéric Ede of sheep pasturing remind one of Anton Mauve. The moving cloud effects and simple landscape relieved by the quiet herds of sheep are impressive. Several Swedish subjects by John Bergling have sincere artistic feeling. A rolling sea and a boathouse in sunlight are charming in color. Mlle. Odin's "Chrysanthèmes," a beautifully decorative screen in airy washes and ten other flower subjects are fresh and graceful.

Two exhibitors not catalogued are Ernest Laborde, with ten small water colors very simple in tone, and rich in delicate spots of color with a feeling of Japanese influence; and Teissier de Valdrome with six admirable works, three of which, "Notre Dame," "Quai des Augustins" and "Pont de l'Hydromel at Bruges," are in fresh, crisp color washes.

A bronze bust of Robert Dale Owen by Miss Frances M. Goodwin has just been completed here and will be sent to Indianapolis, where the women of Indiana are to erect it as a memorial for having gained property and educational privileges through the energies of this illustrious statesman. The bust is a fine example, and will reflect credit upon the sculptor. It shows keen appreciation of bold rugged form, character, simplicity and grace. Miss Goodwin, with her sister, Miss Helen Goodwin, have pursued their art studies together in Paris for several years and are now returning to America.

**THE DUVEEN CASE.**

The Government is proceeding in its investigation of the books and papers of Duveen Brothers, but it is not probable that any further light will be shed upon the subject as far as the public is concerned before the trial of the case now set for January next. The firm has engaged as its counsel those two eminent lawyers, Henry Stanchfield and Charles W. Gould. It is not probable that any of the leading dealers will be called as witnesses at the trial, as the Government will try the case upon the evidence it finds in the books and invoices of the firm. It is only if the question of valuation comes up that other dealers or experts will be called in. On Tuesday last recent shipments of rugs to the house were investigated, and experts from Sloan & Co., Vantine & Co., and other rug and textile importing firms, were summoned to give evidence as to valuations.

The New York Herald, which in both its editorial and news columns has sympathized with the accused firm in the arrest of two of its members here, and the indictment of all its members by the Grand Jury, devoted an entire page in last Sunday's issue to an elaborate and well prepared discussion of the question of art valuations at the Custom House, as brought into prominence by the Duveen case. Meanwhile, Mr. Henry Duveen, the head of the house in this country, has declined to be directly interviewed and is pursuing a policy of dignified silence.

**BUFFALO.**

The Sixth Annual Exhibition of Selected Watercolors by American Artists and the special exhibitions of watercolors by Alexander Robinson and drawings by Rodin, closed on Monday. The exhibitions were well attended and many sales were made. Several of the watercolors were sent to the University of Missouri and the Robinson collection went to the Syracuse Museum.

Elie Pavil, a colorist with a crisp dash and vigor, evidently a lover of life and motion, uses his medium with considerable crayon drawing. "Coin pittoresque à Montmartre" has a splendid moonlight. "Sur la butte Montmartre" is a beautifully interpreted Spring sunshine and "La Seine au pont Saint-Michel" a bold color combination in rich deep tone values.

Quite different is the work of Alphonse Birck with his soft, mellow, rich color washes and beautiful figure grouping. "Café Maure" is excellent in its interior lighting and large figure massing. "Mauresque au marché du soir" is in full rich reds and yellows. Mme. G. Agutte shows peculiar work in gouache. "St. Moritz l'hiver" is a wintry impres-



"SUMMER DAYS."

By Edward Dufner.

In American Water Color Club Exhibition.

### CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

**Brooklyn Institute of Arts & Sciences, Eastern Parkway**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

**Elite Art Rooms, 8 East 30th St.**—Foreign and American paintings from a private collection.

**Katz Galleries, 103 West 74th St.**—Selected American paintings, to Nov. 15.

**Kennedy & Co., 613 Fifth Ave.**—Etchings by Seymour Hayden to Nov. 19.

**Metropolitan Museum, Central Park**—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

**Macbeth Gallery, 450 Fifth Ave.**—Recent paintings by C. W. Hawthorne, Nov. 3-17.

**Montross Gallery, 550 Fifth Ave.**—Paintings by Jules Guerin, Nov. 2-26.

**National Arts Club, 119 East 19th St.**—Third annual display of advertising art, to Nov. 12.

**New York Water Color Club, 215 West 57th St.**—21st Annual Exhibition, to Nov. 20. Admission, 25 cents.

**Arthur Tooth & Sons, 580 Fifth Ave.**—Recent etchings by H. Dudley Fitton.

### EXHIBITIONS NOW ON.

#### Advertising Art.

The third annual exhibition of Advertising Art will remain open at the galleries of the National Art Club until Nov. 12. It contains over two hundred examples of advertising and poster art, many of them serious drawings, possessing picturesque qualities. Among the most noteworthy are a group of posters by Ludwig Hohlwein, which show much vigor and are fine in effect. Alice Beach Winter shows a soap ad, well drawn and composed, and Orsen Lowell is well represented in pen and ink work.

A group of Chinese posters is especially attractive in color and design. The Leyendecker boys are represented by several fine strong drawings, characteristic of their work.

The exhibition includes, Catalogue designs, Automobile advertisements, Aviation, Water and Rail Road travel, The Theatre, Sports, Restaurants, Millinery, Art, Pianos, Real Estate and many other commodities and luxuries.

#### Portraits by David Tauszky.

In the new Katz Galleries, 173 West 74 St., an exhibition of portraits by David A. Tauszky, which closes today, has attracted deserved attention. The artist paints broadly, draws well, has good color sense and gets an excellent likeness. Especially good are the bust portrait of Mr. J. Edgar Bull, the three-quarter length seated portraits of Mrs. J. G. Saxe and Mr. Henry Tauszky, and the portrait of "Miss X." There are charming color and good expression in the "Nocturne" and the "Day Dreams, a Study," is well handled.

Mr. Katz deserves great credit for the skillful and artistic manner in which he has transformed an ordinary private dwelling house into dainty and beautiful small galleries. The exhibition gallery in the rear in its simple decoration and restful wall hangings of gray, is a relief and contrast from the universal red of most picture galleries. On view in some of the galleries are nine miniatures by Mrs. Anna Belle Kindlund, of Buffalo, notable for their delicate color and good expression; and also superior examples of the American painters, William Keith,

Geo. H. Bogart, Everett Warner, John F. Carlsen, Emile and Henry W. Ranger. An exhibition of selected artists' work will open at these galleries on Monday next, Oct. 31, to continue for two weeks.

#### Water Colors by L. W. Lee.

At the Folsom Galleries, 396 Fifth Ave., Leslie W. Lee, a young New York painter, who has spent much time in Mexico and California, is showing twenty-nine watercolors painted in those countries. He handles the lighter medium with facility, and his works show a refined and delicate sense of color and rarely good artistic appreciation. Especially worthy of mention are the four views of the snow-capped peak of Popocatepetl, one painted at morning and the others at sunset, "Morning Haze," Cala, "Incoming Fog" and "Sunset on the Beach—Santa Barbara," and the "Half Glow on the Pacific."

#### ROTARY WATER COLOR SHOW.

The route of the Rotary Collection of the American Water Color Society for 1910-11, is as follows: Pittsburgh, Nov. 1; Columbus, O., Nov. 22; Toledo, Dec. 19; Cincinnati, Jan. 15, 1911; Grand Rapids, Feb. 11; Detroit, March 4; Minneapolis, March 31; St. Joseph, April 21; Chicago, May 12, and Jackson, June 17.

#### AMERICAN ART ANNUAL.

The forthcoming Vol. VIII of that work, so indispensable to art lovers and artists, "The American Art Annual," edited by Miss Florence N. Levy, will be published in December and will have as its special features this year the Art Schools of the United States, with introductory articles on "The Teaching of Art History in Institutions of Higher Learning," by Geo. H. Chase, of Harvard University, "The Need of Industrial Art Education," by Wm. S. Coffin, President of the Art and Trades Club, and by the Editor. There will also be full reports of the activities of the art societies, the lists of paintings sold at auction during the year, the books of the year, with obituaries of artists, and directories of writers and lecturers on art, art dealers and—a new feature—offices of art societies, with addresses.

#### THE PRUYN COLLECTION.

The American Art Association will sell at an early date at their galleries, No. 6 East 23 St., the entire collection of paintings, furniture and objects of artistic and literary value owned by the late John V. L. Pruyn, of Albany, N. Y. The collection includes some unique objects such as Martin Luther's wedding ring; a set of chairs once owned by Victor Hugo; a milk pot owned by Oliver Cromwell; a small paten, from which it is said that Mary Queen of Scots took the sacrament; a Book of Hours that once belonged to Catherine de Medici; a pair of silver candlesticks from the collection of the Duke of Buckingham, and a coffee pot from Lord Lyndhurst's collection. There are some rare prints, and a Cincinnati plate from the famous set which Capt. Samuel Shaw, of Boston, presented to Gen. Washington, and which came from Mr. Lewis, the husband of Nellie Parke Custis.

#### Detroit.

Mrs. S. L. Huntley, of Albany, N. Y., has on exhibition at the Museum, 20 pictures, representative of her best work, and several copies of old masters. Mrs. Huntley was a pupil of Jules Lefebvre, and is one of the two students who received a certificate of merit from that artist.

### AROUND THE DEALERS' GALLERIES.

Mr. E. Sperling, of Kleinberger galleries, will arrive Nov. 17.

Mr. and Mrs. Louis Ehrich, who have been abroad since late June, are due on the Augusta Victoria to-day.

Mr. Roland Knoedler, accompanied by Mrs. Knoedler, are due to arrive on La Provence to-day. Mr. Carl Henschel and Mrs. Henschel are expected on the Lapland to-morrow.

Mr. Emil Rey, accompanied by Mrs. Rey, are due on La Provence to-day.

Mr. Tabbagh, of Tabbagh Freres, Paris, is due on the La Provence to-day and will make his headquarters, as usual, at the Folsom Galleries, No. 396 Fifth Ave.

Mr. A. H. Folsom, of the Folsom Galleries, arrived on the Campania Oct. 22. Mr. Bramhall, of the Galleries, returned from an extended trip in Western cities, where he went to arrange for a rotary exhibition of the works of the late Walter Shirlaw, last week.

The veteran of the art trade in New York, Mr. Julius Oehme, who has not been well of late, is to hold a sale of his large and important collection of modern pictures at the American Art Galleries in the late winter, which will be one of exceptional interest, as Mr. Oehme has enjoyed the confidence of collectors for many years, and his taste and knowledge are widely known and appreciated.

An exhibition of recent etchings by H. Dudley Fitton is now on at the Tooth Galleries, 580 Fifth Ave. The display is an exceedingly interesting one, and contains fine impressions of some of this master etcher's latest and best work, notably "The Two Mills," the "London Bridge" and "The Rialto—Venice," of which only a hundred copies each have been printed. Among the other fine impressions are those of "The Shrine of Edward the Confessor—Westminster Abbey," "The Tomb of the Three Kings" and the "Rue Hotel De Ville—Paris."

Arthur Tooth & Sons deny the report that they are to move in the new building to be erected corner Fifth Ave. and 56th St.

The newly formed English firm of Partridge and Simmons, which has leased a suite of a dozen or more rooms in the Hotel Plaza for an exhibition of early English furniture and other art objects, of which Mr. Robert Partridge and also Mr. Simmons are noted experts and collectors, have been delayed in their arrangements by tardiness in passing the goods on the part of the Custom House—a not infrequent occurrence at this busy time of the year. Due notice of the exhibition will soon be given.

An exhibition of pictures, principally of Egypt and the Holy Land, by Jules Guerin, will be held in the Montross Gallery, 550 Fifth Ave., from Nov. 2-26.

An exhibition of recent pictures by Chas. W. Hawthorne will open at the Macbeth Galleries, No. 450 Fifth Ave., on Nov. 3, to remain there until Nov. 17.

At the artistic and dainty gallery of Frank Partridge, 741 Fifth Ave., there are a number of pieces of early English satinwood and other furniture, and some rarely beautiful Oriental porcelains which are worthy the attention of collectors and connoisseurs. The furniture includes a unique and beautiful William and Mary Cabinet, exquisitely inlaid and with the original stand and stretcher; two satinwood cabinets, formerly owned by Sir Redvers Buller, and one from the Dublin collection. These are splendidly conserved and are rare examples. There is also an old Chippendale hall clock, the finest known, and an etagere, or English Bonnet de Jeu in blue enamel, most dainty and quaint in shape, with medallions and decorations painted by Angelica Kaufmann. Among the Oriental porcelains are two powder blue vases which will delight the soul of a lover of these gems of the Orient, and there are also some unique and beautiful jades and rock crystals. The artistic taste and knowledge of Mr. Partridge and his skill in selection of rare and beautiful pieces makes his gallery a veritable collector's museum.

At the Scott & Fowles Gallery, 590 Fifth Ave., there are now on exhibition an exceptionally beautiful and characteristic half length portrait of Mrs. Gwynn, by Hoppner, large and important examples of Harpignies and Schreyer—the last one of his Wallachian series, and the well known and typical large example of Josef Israels—"Poor Man's Harvest." The remarkable Daubigny, "On the Oise," which the firm bought at the recent Yerkes sale for \$17,500, and which was sent to Paris to be cleaned, with the result that the cleaning revealed new beauties and has largely enhanced the value of this great canvas, is also on view.

One of the most attractive aggregates of artistic furniture representing the great periods in individual pieces, suites and demi-suites, interspersed with fine oil paintings, prints and engravings, bronzes and marbles; rare old porcelains and crystals; costly books, carved ivories and other charming cabinet objects—the property of Mr. J. P. Maritché of New Orleans, La., will be on sale in the Fifth Avenue Art Galleries, 546 Fifth Avenue, during the week of Oct. 30 to Nov. 5, inclusive. The collection will be on public view from Monday next.

Objects of art from private collections including Chinese and Japanese porcelains, prints, Worcester, Staffordshire and Old Dutch China, bronzes by Carriere and Leroux, and objects in brass and copper, will be sold at The Anderson Auction Company's galleries, No. 12 East 46 St., on Friday evening next.

At Clarke's new Art Galleries, No. 5 West 44 St., opposite Sherry's, the owner and auctioneer, Mr. Augustus Clarke, will sell at auction on Wednesday and following evenings, rare and fine books from the collections of Mrs. Emily Williamson and Mrs. E. Martinez, some of them by order of Mr. Foster N. Voorhees.

Every one was delighted to see Mr. Clarke's old friend, Mr. James P. Silo, who bought the first lot for \$57.50, at his first sale, an estate sale, this week. This was a Majolica banjo player for which there was keen bidding among his many friends.

**FORTHCOMING BOOK SALES.**

Many important and valuable private libraries, containing first editions and other rare books will be sold by the Anderson Auction Company in the galleries, No. 12 East 46 St.

On the afternoon of Tuesday and Wednesday next, they will sell the library of John and William Waddle of Chillicothe, Ohio, including a collection of rare Americana, dealing with the settlement of the Northwest, formed by John Waddle. The library in this sale is the joint collection of the two brothers, now deceased. The brothers did not buy books to fill their shelves, but bought as collectors and book-lovers.

A collection of five books including selections from the library of Charles M. Carpenter, will be sold on the afternoons of Nov. 3 and 4. Included in this sale are prints, books on prints, issues of The Bibliophile Society, Grolier Club publications, R. B. Marston's copy of the "Complete Angler," Cunningham's "Nell Gwyn," extra illustrated, and Mr. Carpenter's collection of 150 Napoleon medals and coins.

Following the sale of Mr. Edwin Babcock Holden's collection of prints and engravings last season, it has been decided to sell on the afternoon and evening of Nov. 9, that portion of the library relating to the Fine Arts and used by Mr. Holden in making his Art Collection. The sale contains two copies of Beraldi's "Etchers and Engravers of 19th Century," one extra illustrated; Bourcier's work on Felix Buhot; Forty American almanacs, 1756 to 1823; Japanese books; Halsey's monograph on Raphael Morghen; Johnson's Typographia, 1824; Wall's Hudson River portfolio; a number of etchings by Sir David Wilkie, etc.

Other sales in preparation and the dates of which will be announced later are the library and autograph collection of Edmund Clarence Stedman, books, letters and MSS. of Mark Twain; a private collection of books on Angling; part II of the Americana of Wilberforce Eames of the Lenox Library, and the collection of postage stamps of Paul Warren, Richfield Springs, N. Y.

**NEW ART BUILDING.**

A new building to be entirely devoted to the art business will soon replace the old dwellings at Nos. 715 and 717 Fifth Ave., and the stable property at Nos. 2 and 4 East 56 St., owned by Mr. Woodbury G. Langdon. The art business is fast moving up Fifth Ave. and from 45th to 59th Sts. it has already been invaded by E. Gimpel & Wildenstein, Frank Partridge, Edward Brandus, Eugene Glaenzer & Co., Scott & Fowles Co., Arthur Tooth & Sons, E. Dreyfous, Kennedy & Co., and others.

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**ART CLASS**—Mr. Henry B. Snell will conduct a painting class in the Van Dyck Studio Building, 939 Eighth Ave., during the winter months. For further particulars address Miss Simpson, Studio 608.

**AMERICAN WORKS SOLD.**

The United States exhibit which was sent to Buenos Ayres occupied two large rooms and attracted much attention. The exhibit was sent to Santiago, Chili, after the exhibition at Buenos Ayres closed, and Charles Francis Browne, the assistant commissioner, will remain in charge until the works are ready to be shipped back to the United States. Director Trask is returning to Philadelphia. Among the twelve nations which took part in the Buenos Ayres exhibition, Italy had the best showing. That of Spain was of a high order, and included a number of paintings of Ignacio Zuloaga. There were not many sales to private persons in the United States section, but the Exposition authorities bought nearly \$5,000 worth for the lottery of paintings and sculpture. Among the paintings purchased for the lottery from the United States section were: "Spring Song," Edmund H. Wuerpel; "Late Winter," Henry R. Poore; "Near the Sea," William Sartain; "In the Catskills," Justus Pfeiffen; "Brooklyn Bridge in a Snow Storm," Everett L. Warner; "The Song of the Winds," John F. Carlson, and "Snow Storm in New York," Colin Campbell Cooper. Three bronze statuettes were also bought, including a figure by Abastenia St. Leger Eberle, a resting lion by Eli Harvey, and a puma by John Wilson.

The examples disposed of at private sale consisted of a picture by Arthur T. E. Powell, secured by Lorenzo Pellegrino; two bronze statuettes by Frederick G. R. Roth, one of which went to Mrs. Robert Woods Bliss, wife of the secretary to the United States legation, and the other to Mrs. Maria de Silvestri; a bronze by Albert Laessle, which Mrs. Bliss also bought; a bronze by Lila Audubon Wheelock, purchased by Mrs. M. G. de Guerrico; and a bronze by Solon H. Borglum, bought by F. C. Cook.

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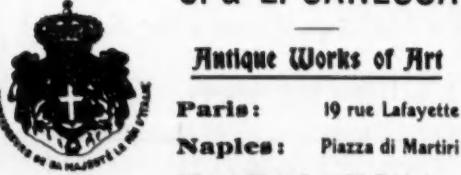
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